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sults. It is even more pathetic to learn of the small dimension placed by the founders of our Museum upon their utmost ambition, and the pitiable response of the public in providing means to measure up even to their humble standard. Two hundred and fifty thousand dollars was all they sought to raise, and \$106,000 was all they could raise after nearly a year of effort! And this was in 1870! Such was the beginning of the Metropolitan Museum of Art, which, within the pages of this single annual report, little more than forty years later, records an annual cost of maintenance of over \$330,000."

ARTS AND
CRAFTS ON
CAPE COD

The Old Colony Union of Bourne, Cape Cod, which was organized by Mrs. Francis C. Green

less than two years ago, has become a big power in the community and is doing a splendid work covering a field which perhaps no other arts and crafts association covers, that of a strictly rural community. It has a membership of about five hundred. Its Industrial Crafts School is only open in summer, but so much interest has been shown that classes have been conducted during the winter as well, the principal of the school going to adjacent villages as far down on the Cape as Cotuit and teaching all of the needlecrafts and basketry and weaving. There have also been classes in wood-working, weaving and domestic science, but the needlecrafts have been made a specialty.

NEWS ITEMS

The International Jury for the Carnegie Institute's Seventeenth Annual Exhibition is composed of the following: John W. Alexander, Henry Caro-Delvaile, William M. Chase, Charles H. Davis, Charles W. Hawthorne, Robert Henri, Rene Xavier Prinnet, W. Elmer Schofield, Gardner Symons, Irving R. Wiles and John W. Beatty, Director, President of the Jury, *ex officio*. This exhibition opens April 24th and continues until June 30th.

The Nineteenth Annual Poland Springs Exhibition of paintings will be held in the Maine State Building at Poland Springs from the early part of June until the last of September.

IN THE MAGAZINES

The leading article in *The Century Magazine* for April is on "The Post-Impressionist Illusion" by Royal Cortissoz, Art Critic of the New York *Tribune*. This article is a thoughtful unbiased consideration of the work and tenets of the post-impressionists and the conclusion drawn was that their "so-called" art is not art at all. Mr. Cortissoz declares that "they have not thought straight" and suggests that the "farce will end when people look at post-impressionist pictures as Mr. Sargent looked at those shown in London 'absolutely skeptical as to their having any claim whatever as to their being works of art.'" The frontispiece to this number of *The Century* is an engraving on wood by Timothy Cole, of Vemeer's painting "Young Woman with a Guitar," owned by Mr. John G. Johnson, of Philadelphia.

In the *Scribner's Magazine* an interesting article is published by Professor Frank Jewett Mather, Jr., on "University Study of Art in America," in which special reference is made to the series of "Princeton Monographs," the first of which, on della Robbia by Professor Allan Marquand, has just been published. This article appears in the department designated as "The Field of Art."

The *International Studio* opens with an article by Christian Brinton on "Evolution not Revolution in Art" wherein he endeavors to make clear the lineage of post-impressionists and cubists from saner painters of other days.

The *Architectural Record* publishes the second of a series of articles by Hamilton Bell, on "Contributions to the History of the English Playhouse," as well as, of special interest, an article on the work of Johannes S. Gelert, a Danish-American sculptor.